



# Francesco Geminiani

(1687-1762)

Concerto No. 6 in A, H. 137

from

12 Concerti Grossi after  
Corelli's Violin Sonatas, Op. 5

*Yagzop Music Publishing House*

Marblehead, Zagreb, Molvica, Samobor

# **Dedication**

I was introduced to these wonderful transcription by Caledonio Huerta.  
I dedicate this publication effort to his memory.

# Concerto No. 6 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

# Adagio

$\text{♩} = 45$

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

5

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

8

*Soli*      *Tutti*

V.I.C.      V.II.C.      V.I.R.      V.II.R.      Vla.      Vc.      B-R

2      6      2      6      5      7      2      6

#      6      #4      6      5      #      7      4#      6

11

*Soli*

V.I.C.      V.II.C.      V.I.R.      V.II.R.      Vla.      Vc.      B-R

6      6      6      #      6      5      #      4      6      4      2      6

#6      6      6      #      6      5      #6      #      4      6      4      2      6

14

*Tutti*

V IC  
V II C  
V IR  
V II R  
Vla.  
Vc.  
B-R

6      #      7/6      6      #6/5      6      #      6

6      #      6

17

*Soli*                    *Tutti*

V IC  
V II C  
V IR  
V II R  
Vla.  
Vc.  
B-R

6      7      6      #      4/26      4/2      6/5      6/5

6      7      6      #      6      6

21

VIC      VII C      VIR      VII R

Vla.      Vc.      B-R

5 7 5 6      5      9 6      7 # 6      6 #6

5 7 5 6      5      9 6      7 # 6      6 #6

24

VIC      VII C      VIR      VII R

Vla.      Vc.      B-R

6 4 5      f      #4 2 6 6 4 5

6 4 5      f      #4 2 6 6 4 5

**Allegro**  $\text{♩} = 112$

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

*Tutti*

5 *Soli*

VIC

V II C

VIR

V II R

Vla.

Vc.

B-R

6 5      #  
# 6 4#      4#  
4#      43  
7 3      6 6 5 #

9

V.I.C.

V.II.C.

V.I.R.

V.II.R.

Vla.

Vc.

B-R

Tutti

Soli

4/2 6/2 f<sub>4/2</sub> 6 7 7# 4# 6/5 6

13

VIC V II C VIR V II R Vla. Vc. B-R

16

VIC V II C VIR V II R Vla. Vc. B-R

9      7      #6      6      6      6      5

20

VIC V II C VIR V II R Vla. Vc. B-R

#      7#6      6      6      #      6      6      5

24

VIC V II C VIR V II R Vla. Vc. B-R

4 # 9 8 5 4# 3#3 #

5 4 6 5 9 8 5 4# 3#3 #

27

VIC V II C VIR V II R Vla. Vc. B-R

# 98 7 6 6 5 6 9 7 43

# 98 7 6 6 5 6 6 5 43

31

VIC V II C VIR V II R Vla. Vc. B-R

*Soli*

34

Tutti Soli

VIC V II C VIR V II R Vla. Vc. B-R

*Tutti* *Soli*

36

*Tutti*      *Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

38

*Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

40

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

*p*

*p*

*p*

*p*

*p*

*p*

*p*

42

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

*p*

76      76      7      6      6      5      #

76      76      7      6      6      5      #

44

VIC      V II C      VIR      V II R      Vla.      Vc.      B-R

*Piu Piano*

**p**

**f**

76      76      7      6      6  
5

**p**      76      76      7      6      6      5

*Soli*

47

VIC      V II C      VIR      V II R      Vla.      Vc.      B-R

*f*

*Soli*

**f**

$\frac{4}{2}$       6      6      6/5      #      6      7      7      #  
6/5      6      #

**ff**

$\frac{6}{5}$       6      #

51 *Tutti*

VIC  
VII C  
VIR  
VII R  
Vla.  
Vc.  
B-R

$\frac{4}{2}$  6  $\frac{4}{2}$   $\frac{6}{2}$  6  $\frac{4}{26}$   $\frac{4}{2}$  6 9 6 4 9 5 9 6

$\frac{4}{2}$  6  $\frac{4}{2}$  2 6  $\frac{4}{62}$  6 9 6 4 9  $\frac{6}{5}$  9 6

**Adagio  $\text{♩} = 30$**

56

VIC  
VII C  
VIR  
VII R  
Vla.  
Vc.  
B-R

9 6 7 6  $\frac{5}{3} \frac{6}{4}$   $\frac{7}{5}$  4  $\frac{6}{54}$   $\frac{7}{5}$  4  $\frac{6}{3\sharp}$

Francesco Geminiani

Concerto No. 6 from 12 Concerti Grossi

# Adagio

$\text{d} = 52$

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

7 6       $\sharp_2$        $\sharp_4$       7 6 5      6      7      4 $\sharp$

7 6       $\sharp_2$        $\sharp_4$       7 6 5      6      7      4 $\sharp$

VIC

V II C

V IR

V II R

Vla.

Vc.

B-R

4 6      4       $\sharp_2$       6      4      6 5      7       $\sharp$       6       $\sharp_6$       5

6       $\sharp_6$       5

18

*Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

Harmonic analysis (Vc. and B-R parts):

6	6	#	5	7	5	6	4	#	4	6	#2	6
6	6	#	5	7	5	6	4	#	2			

26 *Tutti*

VIC V I C V II C V IR V II R Vla. Vc. B-R

5 6 7 6 7 6 5 6 7 6 6 7 6 7

**Allegro**  $\text{♩} = 74$

*Soli*

Violin I Concertino

Violin II Concertino

Violin I Ripieno

Violin II Ripieno

Viola

Violoncello

Basso-Ripieno

4

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

*Tutti*

#6 6      6 5      # 6  
              #6 6      6 5      # 6

8

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

12

*Soli*

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

16

*Tutti*

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

# 7 #

6 #

7 #

#6

19

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

# 6

6 #

6 #

6 4 #

23

VIC                      *tr*

V II C

VIR                      *tr*

V II R                      *tr*

Vla.

Vc.

B-R

6 7 7 7 7 7 7 6 7 9 6 7 6

6 7 7 7 7 7 7 6 7 9 6 7 6

27

VIC

V II C

VIR

V II R

Vla.

Vc.

B-R

*Soli*

9      7      7      #      #

9      7      7      #      #

30

*Tutti*

V IC

V II C

VIR

V II R

Vla.

Vc.

B-R

This section consists of three staves of music. The first staff (V IC) has sixteenth-note patterns. The second staff (V II C) features eighth-note pairs with slurs and grace notes. The third staff (VIR) has eighth-note pairs. The fourth staff (V II R) has eighth-note pairs. The fifth staff (Vla.) has eighth-note pairs. The sixth staff (Vc.) has eighth-note pairs. The seventh staff (B-R) has eighth-note pairs. Measure 30 ends with a repeat sign. Measures 31 and 32 begin with 'Tutti' dynamics, followed by 'Soli' dynamics for the second half of each measure.

33

*Soli*

*Tutti*

V IC

V II C

VIR

V II R

Vla.

Vc.

B-R

This section consists of three staves of music. The first staff (V IC) has eighth-note pairs. The second staff (V II C) has eighth-note pairs. The third staff (VIR) has eighth-note pairs. The fourth staff (V II R) has eighth-note pairs. The fifth staff (Vla.) has eighth-note pairs. The sixth staff (Vc.) has eighth-note pairs. The seventh staff (B-R) has eighth-note pairs. Measures 33 and 34 begin with 'Soli' dynamics, followed by 'Tutti' dynamics for the second half of each measure. Measure 35 concludes with a final dynamic marking.

36

*Soli*

*Tutti*

*Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

39

*Tutti*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

42

*Soli*

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

46

V I C

V II C

V I R

V II R

Vla.

Vc.

B-R

50

*Soli*

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

6      7 6      6      7 6      7#6

53

VIC

VII C

VIR

VII R

Vla.

Vc.

B-R

76      76      9 8      98

55

VIC V II C VIR V II R

Tutti

Vla. Vc.

B-R

98      76      6      5      7      #

58

VIC V II C VIR V II R

Tutti

Vla. Vc.

B-R

#      7      #      #6

#6

61

V I C

V II C

V IR

V II R

Vla.

Vc.

B-R

6      6/5      6      #  
#6      6      #

Francesco Geminiani  
Concerto No. 6 from 12 Concerti Grossi

68

*Tutti*

*Soli*

V I C

V II C

VIR

V II R

Vla.

Vc.

B-R

6      #      6      4      #      6

6      4      #      6

71

*Tutti*

*Soli*

*Tutti*

V I C

V II C

VIR

V II R

Vla.

Vc.

B-R

98      7      6      6      6      6      5      3      6      98      7      6      6      6      6      5      3

6      5      4#3

6      5      4#3

# *Francesco Geminiani*

## Concerti Grossi after Corelli's Violin Sonatas, Op. 5 Edition Notes

This edition of the Geminiani Concerti Grossi after Arcangelo Corelli's Violin Sonatas, Op. 5<sup>†</sup> is the first new performance edition since 1753, when it was published in Paris by Le Clerc. The undertaking was inspired first, by the desire to read these works with friends; second, by the isolating restrictions of the Covid-19 virus which kept us all from gathering to make music and gave me a bunch of free time; and third, by the difficulty these old eyes experienced when trying to read even the excellent copies of the first edition parts published in 1726 and 1729 (perhaps) by John Walsh of London and made available to all through the magic of the internet and IMSLP, in particular.

The sources for the present edition are the parts published by John Walsh of London in 1726 and 1729 (perhaps). No attempts have been made to adjudicate, incorporate or annotate differences between the Walsh and Le Clerc editions.

NB: Christopher Hogwood began a modern edition of these works but did not complete the edition. The scores are available from UT Orpheus – at this time, performance parts are not available. These scores were not known to me until I had completed copying and formatting all but *Folia*.

At the beginning of the effort, I made editorial decisions regarding metronome markings, dynamic agreement between the first edition parts, performance practice, and note pitch when the first edition parts proved visually challenging. I was subsequently convinced by friends, that, not being a musicologist, nor all that well trained in music theory, my contribution should be as copyist and printer, annotating where I had made pitch decisions, but making no other changes or additions to the first edition parts. Unfortunately, the process of editing to rediscover the perhaps five or ten pitch decisions in seven to ten thousand measures of music has proven too much for my copy editing skills and I leave that to someone in the future to make a scholarly edition. I have also decided to retain the metronome markings – after all, metronome markings are, as the pirate said about the Pirates' Code of Honor, "They be more like guidelines."

As it stands, the edition is now complete, having the following characteristics:

- Each concerto grosso is published independently in a PDF file containing a full score, a set of parts and a separate Basso-Continuo part which is identical to the Basso-Ripieno part as shown in the score.
- In these editions, the figured bass notation has been removed from the Violoncello and Basso-Ripieno performance parts, though it is shown in the score. No effort was made to rectify the large number of differences between Violoncello and Basso-Ripieno parts in the first edition.
- The score and parts are laid out for backed-up (front/back) printing. Score and parts each contain an even number of pages, guaranteeing proper page turns for the performance parts. The score has a color front cover and dedication page, a title page and back cover. Each performance part has a title page and back cover.
- Hopefully, there are few, if any, copyist errors.

I'd like to thank composer Tom Febonio for his input on formatting and other publishing issues; musicologist James Clements for advising me of the Hogwood edition; and composer/musicologist Forrest Larson for his review of this set and for his insistence that I remove my editorializing.

I personally look forward to a better time for the world so that we can all gather again to appreciate the musical arts.

Rome Pozgay, Marblehead, MA

†Arcangelo Corelli (1653-1713) – The Op. 5 Sonatas were published in Rome in 1700

August, 2020



Violin I Concertino

# Concerto No. 6 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

**Adagio**  $\text{♩} = 45$



**Allegro**  $\text{♩} = 112$



27

32      *Soli*      *Tutti*      *Soli*

35      *Tutti*      *Soli*

37      *Tutti*

39

41

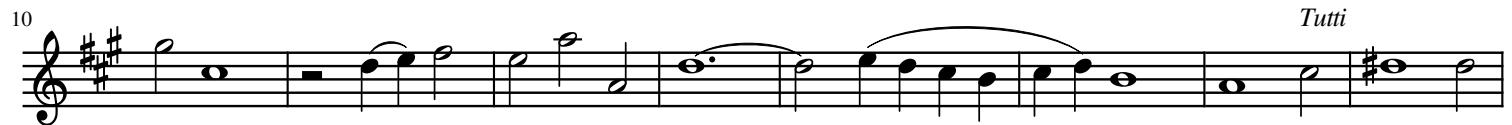
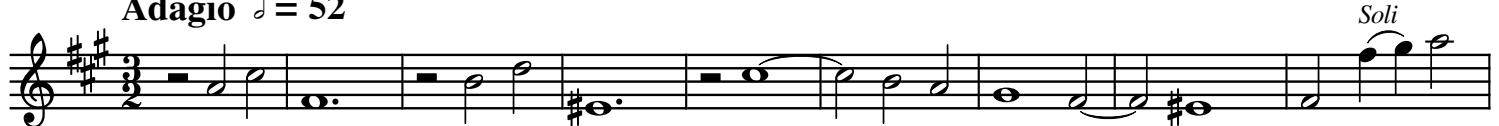
43

45      *Soli*

48      *Tutti*  
*f*

54      **Adagio**      ♩ = 30

**Adagio**  $\text{♩} = 52$



**Allegro**  $\text{♩} = 74$

*Soli*



A musical score consisting of ten staves of music. The score is written for an orchestra and piano, indicated by the double bass clef and the piano key symbol. The music is in common time and uses a treble clef for the vocal parts. The score includes dynamic markings such as *Soli* (solo) and *Tutti* (all together). Articulation marks like dots and dashes are placed above and below the notes. Measure numbers 31, 33, 36, 41, 46, 50, 54, 58, 64, and 69 are visible at the beginning of each staff.



Francesco Geminiani  
Concerto No. 6 from 12 Concerti Grossi

Violin I Concertino

Violin II Concertino

## Concerto No. 6 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

**Adagio** ♩ = 45



7

*Soli*      *Tutti*

Musical score for the Adagio section, measures 7-10. The key signature changes to one sharp (G major). The first staff is labeled *Soli*, and the second staff is labeled *Tutti*. The music continues with eighth-note patterns.

11

*Soli*      *Tutti*

Musical score for the Adagio section, measures 11-14. The key signature remains one sharp (G major). The first staff is labeled *Soli*, and the second staff is labeled *Tutti*. The music continues with eighth-note patterns.

16

*Soli*      *Tutti*

Musical score for the Adagio section, measures 16-19. The key signature remains one sharp (G major). The first staff is labeled *Soli*, and the second staff is labeled *Tutti*. The music continues with eighth-note patterns.

22

*p*      *f*

**Allegro** ♩ = 112

*Tutti*

Musical score for the Allegro section, measures 22-25. The key signature changes to no sharps or flats (C major). The dynamics are marked *p* (piano) and *f* (fortissimo). The first staff is labeled *Tutti*. The music consists of eighth-note patterns.

7

*Soli*

Musical score for the Allegro section, measures 7-10. The key signature is two sharps (F major). The first staff is labeled *Soli*. The music consists of eighth-note patterns.

10

*Tutti*      *Soli*

Musical score for the Allegro section, measures 10-13. The key signature is two sharps (F major). The first staff is labeled *Tutti*, and the second staff is labeled *Soli*. The music consists of eighth-note patterns.

14

Musical score for the Allegro section, measures 14-17. The key signature is two sharps (F major). The music consists of eighth-note patterns.

17

*Tutti*

Musical score for the Allegro section, measures 17-20. The key signature is two sharps (F major). The first staff is labeled *Tutti*. The music consists of eighth-note patterns.

21

26

30 *Soli*

33 *Tutti* *Soli*

36 *Tutti* *Soli* *Tutti*

39 *p*

42 *Piu Piano*

46 *Soli*

50 *Tutti*

54 *Adagio ♩ = 30*

**Adagio**  $\text{♩} = 52$

*Soli*



**Allegro**  $\text{♩} = 74$

*Tutti*

*Soli*



29 *Soli* *Tutti* *Soli* *Tutti* *Soli*

34 *Tutti* *Soli* *Tutti* *Soli*

39 *Tutti* *Soli*

44

49 *Soli*

53 *Tutti*

58 *Tutti*

62 *Soli*

67 *Tutti* *Soli*

71 *Tutti* *Soli* *Tutti*



Francesco Geminiani  
Concerto No. 6 from 12 Concerti Grossi

Violin II Concertino

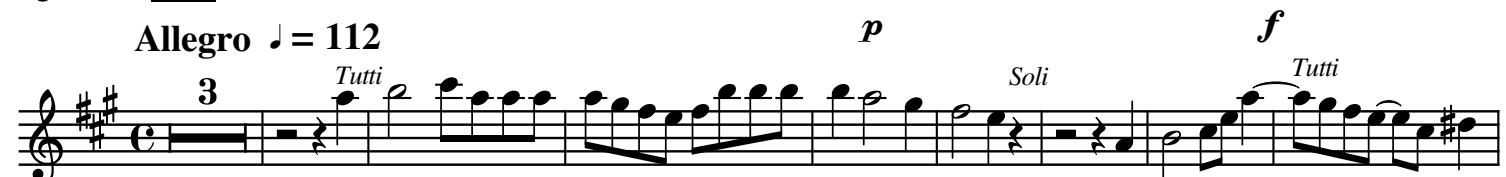
Violin I Ripieno

# Concerto No. 6 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

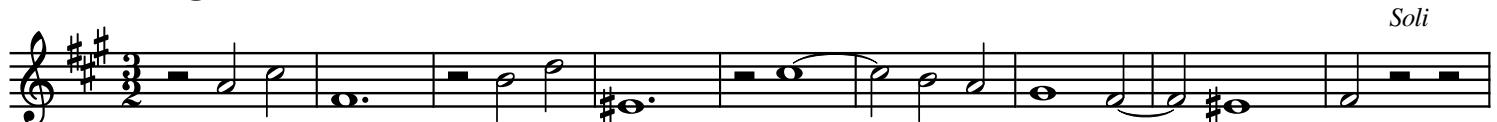
Francesco Geminiani (1687-1762)

**Adagio**  $\text{J} = 45$



**Adagio**  $\text{J} = 30$

**Adagio**  $\text{J} = 52$







Francesco Geminiani  
Concerto No. 6 from 12 Concerti Grossi

Violin I Ripieno

Violin II Ripieno

## Concerto No. 6 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

**Adagio**  $\text{J} = 45$



7

*Soli*      *Tutti*

Musical score for the Adagio section, measures 7-11. The key signature changes to G major (one sharp). Measure 7 features eighth-note pairs. Measures 8-11 show a mix of eighth-note pairs and sixteenth-note patterns, with dynamic markings *Soli* and *Tutti*.

12

*Soli*      2      *Tutti*

*Soli*      *Tutti*

Musical score for the Adagio section, measures 12-16. The key signature changes to F# major (one sharp). Measure 12 starts with eighth-note pairs. Measures 13-16 show eighth-note pairs and sixteenth-note patterns, with measure 14 marked with a '2' above the staff. Dynamic markings *Soli* and *Tutti* are present.

21

Musical score for the Allegro section, measures 21-25. The key signature changes to C major. Measures 21-25 feature eighth-note pairs and sixteenth-note patterns.

**Allegro**  $\text{J} = 112$

3

*Tutti*

*Soli*

*Tutti*

Musical score for the Allegro section, measures 26-30. The key signature changes to A major. Measures 26-30 feature eighth-note pairs and sixteenth-note patterns, with dynamic markings *Tutti*, *Soli*, and *Tutti*.

12

*Soli*

6

*Tutti*

Musical score for the Allegro section, measures 31-35. The key signature changes to G major. Measures 31-35 feature eighth-note pairs and sixteenth-note patterns, with measure 32 marked with a '6' above the staff.

27

*Soli*

*Tutti*

*Soli*

*Tutti*

*Soli*

Musical score for the Allegro section, measures 36-40. The key signature changes to F# major. Measures 36-40 feature eighth-note pairs and sixteenth-note patterns, with dynamic markings *Soli*, *Tutti*, *Soli*, *Tutti*, and *Soli*.

38

*Tutti*

*Piu Piano*

*Soli*

3

*p*

Musical score for the Allegro section, measures 41-45. The key signature changes to C major. Measures 41-45 feature eighth-note pairs and sixteenth-note patterns, with dynamic markings *Tutti*, *Piu Piano*, *Soli*, and a '3' above the staff.

51

*Tutti*

*f*

**Adagio**  $\text{J} = 52$

**Adagio**  $\text{J} = 30$

Musical score for the Adagio section, measures 46-50. The key signature changes to G major. Measures 46-50 feature eighth-note pairs and sixteenth-note patterns, with dynamic markings *Tutti*, *f*, **Adagio**, and  $\text{J} = 52$ .

*Soli*

6

Musical score for the Adagio section, measures 51-55. The key signature changes to F# major. Measures 51-55 feature eighth-note pairs and sixteenth-note patterns, with dynamic markings *Soli* and a '6' above the staff.

16                              *Tutti*

28

**Allegro ♩ = 74**

*Soli* **4**                      *Tutti*

12                              *Soli*

*Tutti*

19                              *tr*

28                              *Soli*    *Tutti*                      *Soli*    *Tutti*                      *Soli*

37                              *Tutti*    *Soli*                      *Tutti*

*Soli*                              **6**                              **6**

56                              **2**

*Tutti*

65                              *Soli*

*Tutti*

*Soli*

*Tutti*

*Soli*

*Tutti*



Francvesco Geminiani  
Concerto No. 6 from 12 Concerti Grossi

Violin II Ripieno

Viola

# Concerto No. 6 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

**Adagio**  $\text{J} = 45$

10 *Soli* **2** *Tutti* *Soli* *Tutti*

20 **p** *Allegro*  $\text{J} = 112$  *Tutti* *Soli*

10 *Tutti* *Soli* **6** *Tutti*

23

29 *Soli* *Tutti Soli* *Tutti Soli* *Tutti*

39 *Soli* *Soli*

50 *Tutti* **f** *Adagio*  $\text{J} = 30$

**Adagio**  $\text{J} = 52$  *Soli*





Francesco Geminiani  
Concerto No. 6 from 12 Concerti Grossi

Violincello

# Concerto No. 6 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

**Adagio**  $\text{♩} = 45$



6

*Soli* *Tutti*

Musical score for the Adagio section. Measures 6-10. The bass line continues with eighth-note patterns. Measure 6 is labeled *Soli*, measure 7 is *Tutti*.

10

*Soli*

Musical score for the Adagio section. Measures 10-14. The bass line continues with eighth-note patterns. Measure 10 is labeled *Soli*.

14

*Tutti*

Musical score for the Adagio section. Measures 14-17. The bass line continues with eighth-note patterns. Measure 14 is labeled *Tutti*.

17

*Soli* *Tutti*

Musical score for the Adagio section. Measures 17-21. The bass line continues with eighth-note patterns. Measure 17 is labeled *Soli*, measure 18 is *Tutti*.

21

*p*

Musical score for the Adagio section. Measures 21-24. The bass line continues with eighth-note patterns. Measure 21 is dynamic *p*.

24

*f*

Musical score for the Allegro section. Key signature changes to one sharp. Measures 1-5. The bass line starts with a sustained note followed by eighth-note patterns. Measure 2 is dynamic *f*.

**Allegro**  $\text{♩} = 112$

$3$

*Tutti*

*Soli*

*f*

10

*Tutti* *Soli*

Musical score for the Allegro section. Measures 10-14. The bass line continues with eighth-note patterns. Measures 10 and 11 are *Tutti*, measures 12 and 13 are *Soli*.

18

*Tutti*

Musical score for the Allegro section. Measures 18-22. The bass line continues with eighth-note patterns. Measure 18 is *Tutti*.

24



31



39



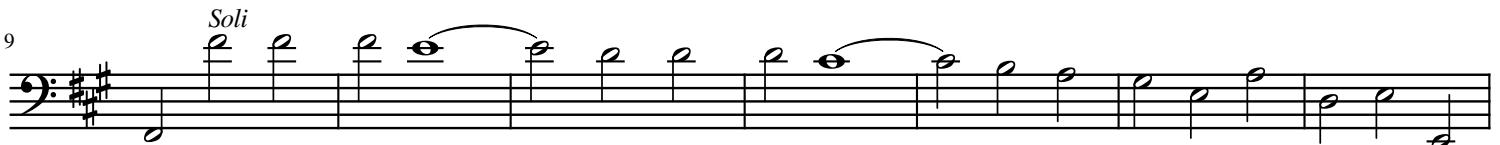
47



54

**Adagio**  $d = 52$ 

9



16



23



30



**Allegro**  $\text{♩} = 74$

*Soli*

**4**

*Tutti*



8



12



15



18



21



25



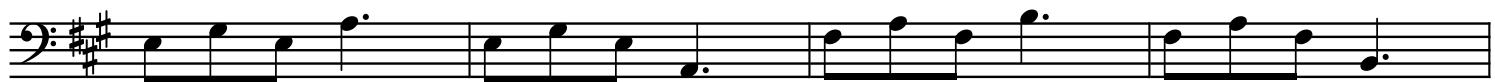
29

*Soli*

*Tutti*

*Soli*

*Tutti*



33

*Soli*

*Tutti*



36

*Soli*

*Tutti*

*Soli*



39                    *Tutti*

41                    *Soli*

45

50                    *Soli*

54                    *Tutti*

57                    *Tutti*

60

63                    *Soli*

67                    *Tutti*                    *Soli*

71                    *Tutti*                    *Soli*                    *Tutti*



Francvesco Geminiani  
Concerto No. 6 from 12 Concerti Grossi

Violoncello

Basso-Ripieno

# Concerto No. 6 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

**Adagio**  $\text{♩} = 45$



9 *Tutti*



16



21

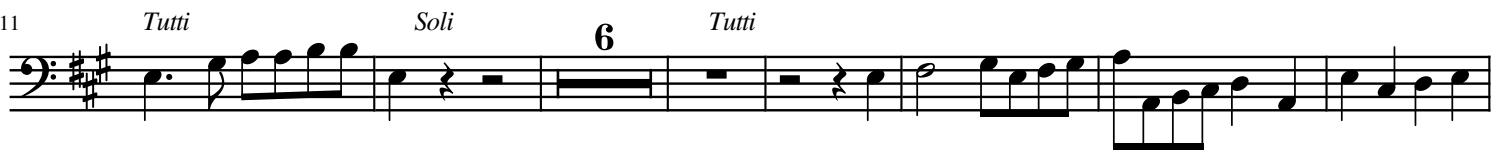


**Allegro**  $\text{♩} = 112$



11 *Tutti*

*Soli*



24



31

*Soli*

*Tutti Soli*

*Tutti Soli*

*Tutti*



40

*Soli*

**2**



50

*Tutti*



55



10



27



13



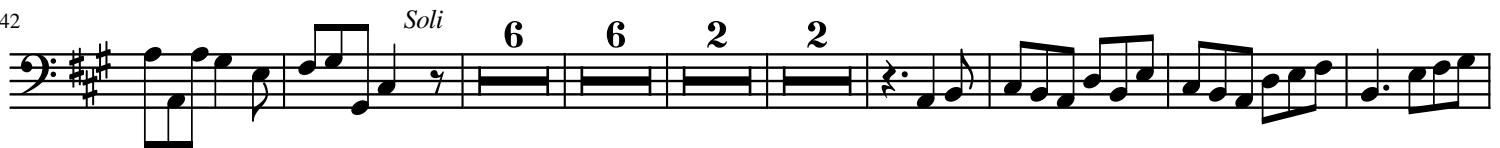
24



34



42



64





Francvesco Geminiani  
Concerto No. 6 from 12 Concerti Grossi

Basso-Ripieno

Basso Continuo

# Concerto No. 6 from 12 Concerti Grossi

After Corelli's Violin Sonatas, Op. 5

Francesco Geminiani (1687-1762)

# Adagio $\text{♩} = 45$

Music score for the Adagio section. The key signature is two sharps. The tempo is  $\text{♩} = 45$ . The score consists of two staves. The first staff is for the solo instrument, and the second staff is for the tutti section. Measure numbers 6 through 9 are shown below the staff.

*Soli*

*Tutti*

*Soli* 2 *Tutti*

6 5 6 6 # 6 7 # # 6 5 6 6 # # 6 7 # #

5 6 6 5 7 2 6 #6 6 6 5 # 6 #6 #

6

16

Continuation of the Adagio section. The key signature changes to one sharp. Measures 16 through 20 are shown. The tutti section enters at measure 16.

*Soli* *Tutti*

# 6 6 7 6 # 6 5

6 5 6 5

21

Final part of the Adagio section. Measures 21 through 25 are shown. The tutti section continues.

5 7 5 6 6 5 9 6 7 6 6 #6 6 5 #2 6 6 4 5

# Allegro $\text{♩} = 112$

Music score for the Allegro section. The key signature is three sharps. The tempo is  $\text{♩} = 112$ . The score consists of two staves. The first staff is for the solo instrument, and the second staff is for the tutti section. Measure numbers 3 through 6 are shown below the staff.

*Tutti*

*Soli* 2

*Tutti*

3 6 5 #6 4# 4# 43 7 6 6 5 #6 6 5

4# 6 5 # 7 7#6 6 6 6 6 6 5 #

11

Continuation of the Allegro section. Measures 11 through 15 are shown. The tutti section enters at measure 11.

Tutti Soli 6 Tutti

4# 6 5 # 7 7#6 6 6 6 6 6 5 #

24

Final part of the Allegro section. Measures 24 through 28 are shown. The tutti section continues.

5 6 9 8 5 4# 3#3 98 7 6 6 5 # 6 6 5 43

31

Transition to the next section. Measures 31 through 35 are shown. The tutti section enters at measure 31.

Soli Tutti Soli Tutti Soli Tutti

7 # 7 6 6 5 # 6 6 5 #

40

Continuation of the Allegro section. Measures 40 through 44 are shown. The tutti section enters at measure 40.

Soli 2

# 76 7 6 6 5 # p 76 76 7 6 6 5 #

50

Final section of the Allegro section. Measures 50 through 54 are shown. The tutti section continues.

Tutti

6 5 # 4 6 4 2 6 6 9 6 4

Francesco Geminiani

Concerto No. 6 from 12 Concerti Grossi

55

**Adagio**  $\text{d} = 30$ 

9 6 5 9 6 6 6 6 54 7 5 4 #

**Adagio**  $\text{d} = 52$ 

7 6 #2 #6 7 6 5 6 7 4#

10

**6***Tutti**Soli***4**

6 #6 5 6 5 # 7 5 6 5 4 #

27

*Tutti***Allegro**  $\text{d} = 74$ *Soli*  
**4** *Tutti*

#6 6 6 5 # 6 # 6 98 7 #

13

*Soli***3** *Tutti*

7 5 # 6 6 7 # 6 7 # 6 6 4 # 6 7 7

24

*Soli* *Tutti**Soli* *Tutti**Soli*

7 7 7 7 6 7 9 6 7 6 9 7 7 # #

34

*Tutti**Soli**Tutti**Soli**Tutti*

# 9 8 7 # 6 6 6 6 6 6 6 7 # 6

42

*Soli***6****6****2****2**

#6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

64

*Soli**Tutti**Soli**Tutti**Soli**Tutti***f**



Francvesco Geminiani  
Concerto No. 6 from 12 Concerti Grossi